HOW

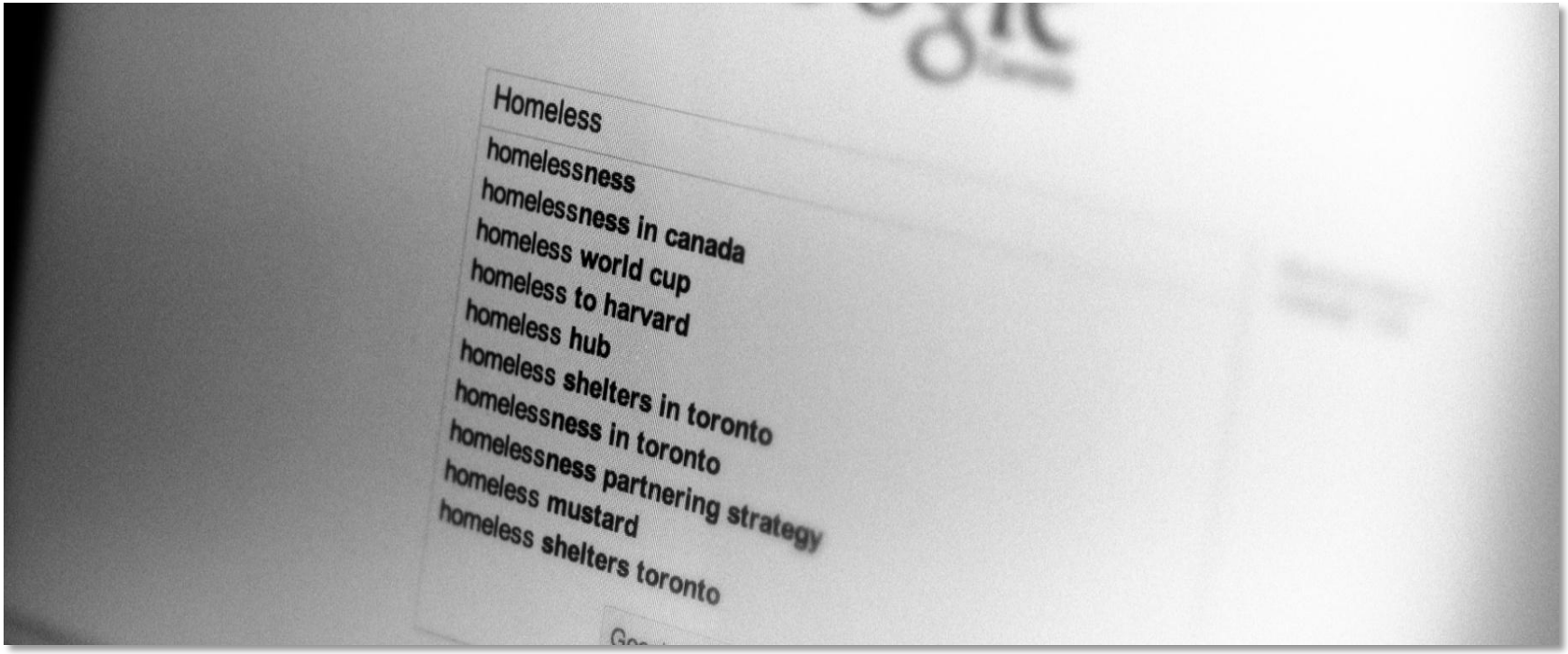
THE DOCUMENTARY PODCAST *NEVER SAY NEVER* WAS PRODUCED

1 CHOOSING THE TOPIC

For *Never Say Never*, the producers chose to explore the topic of civility among homeless people.

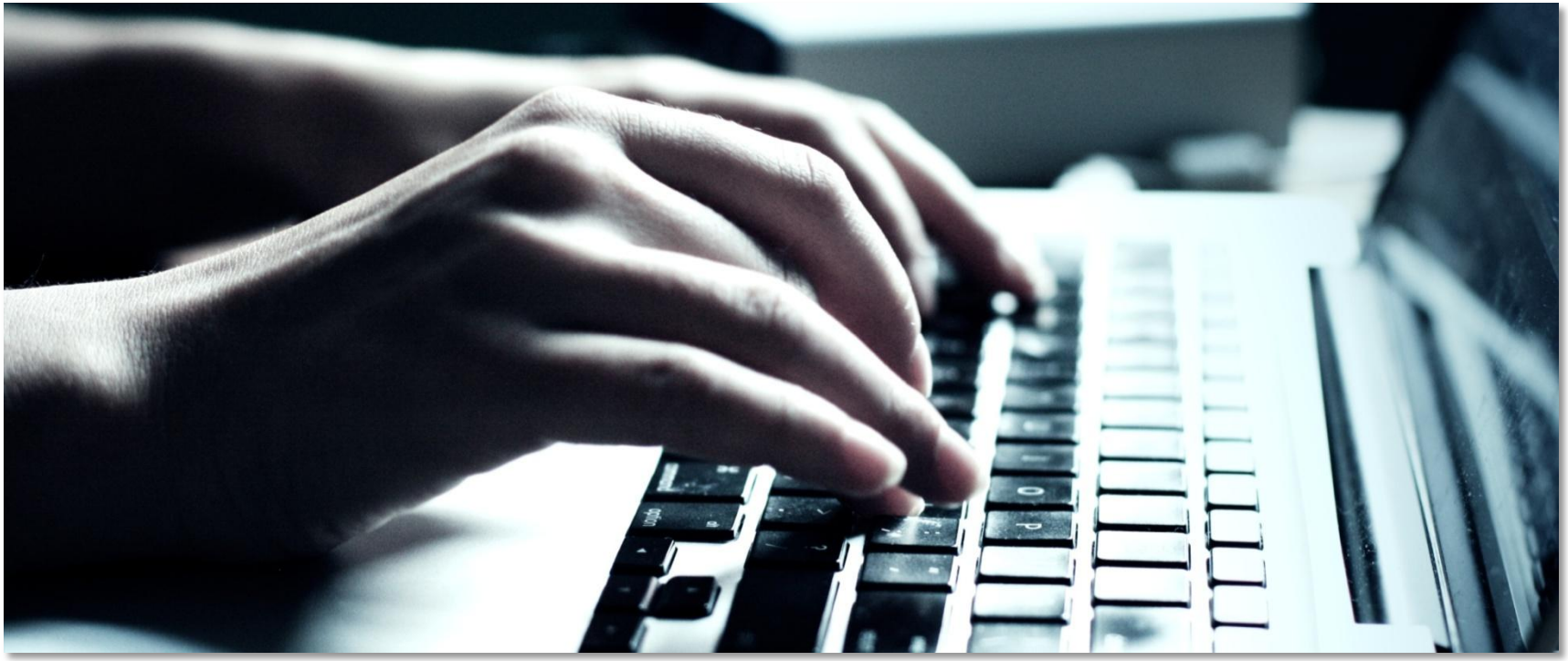
2 RESEARCH

Resources such as a library and the internet are always great places to start. The producers then made phone calls, spoke to people and found potential subjects and locations.



3 TREATMENT

In the treatment, the producers wrote an outline of what was to be explored in the documentary podcast. They described the approach, tone, if there would be use of a narrator, the type of music, the key subjects they found, etc.



4 PRE-INTERVIEWS

The producers spoke to potential interview subjects, over the phone or in person, prior to recording the interviews.

Speaking to subjects before recording the interviews helps determine what they sound like, what kind of character they have (chatty, quiet, etc.) and if the person fits with the piece.

TIP:
Position the microphone close to your interview subject, to get the best quality sound.

5 RECORDING INTERVIEWS

Subjects were interviewed in person, in an environment familiar to them.

Scenes and sounds were captured, such as Chad getting in the elevator and Sandra giving a tour of the shelter's cafeteria.

Questions should be clear and prepared in advance of the interview.

Be attentive and listen, try not to interrupt.

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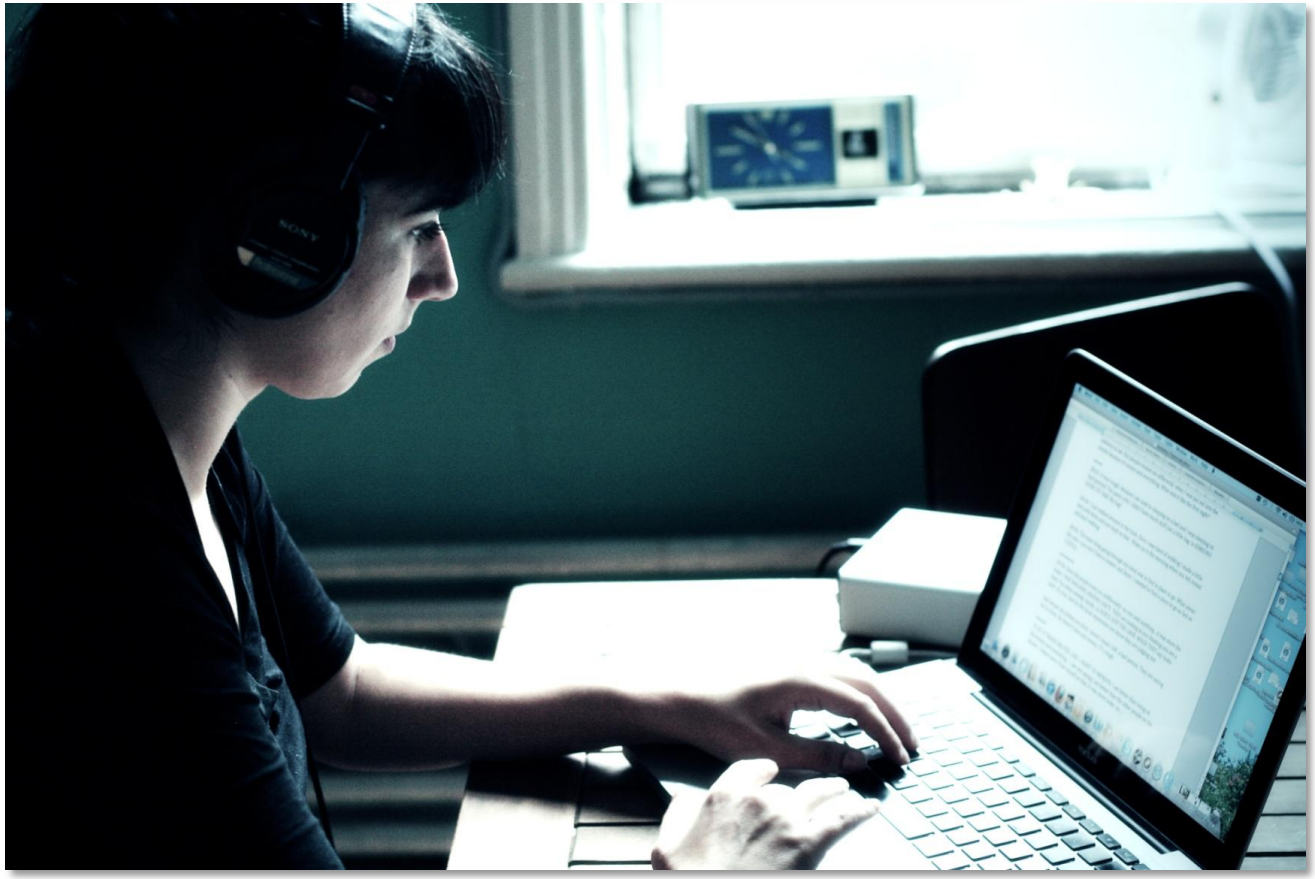
ROUGH TRANSCRIPTS OF INTERVIEWS

Written transcripts of what is said in the recordings help to get more familiar with the material and to locate the best parts faster.



7 SELECTION OF STORY BEATS

From the transcripts, the producers highlighted the parts of the interviews that best told the story (story beats).

8 STRUCTURE

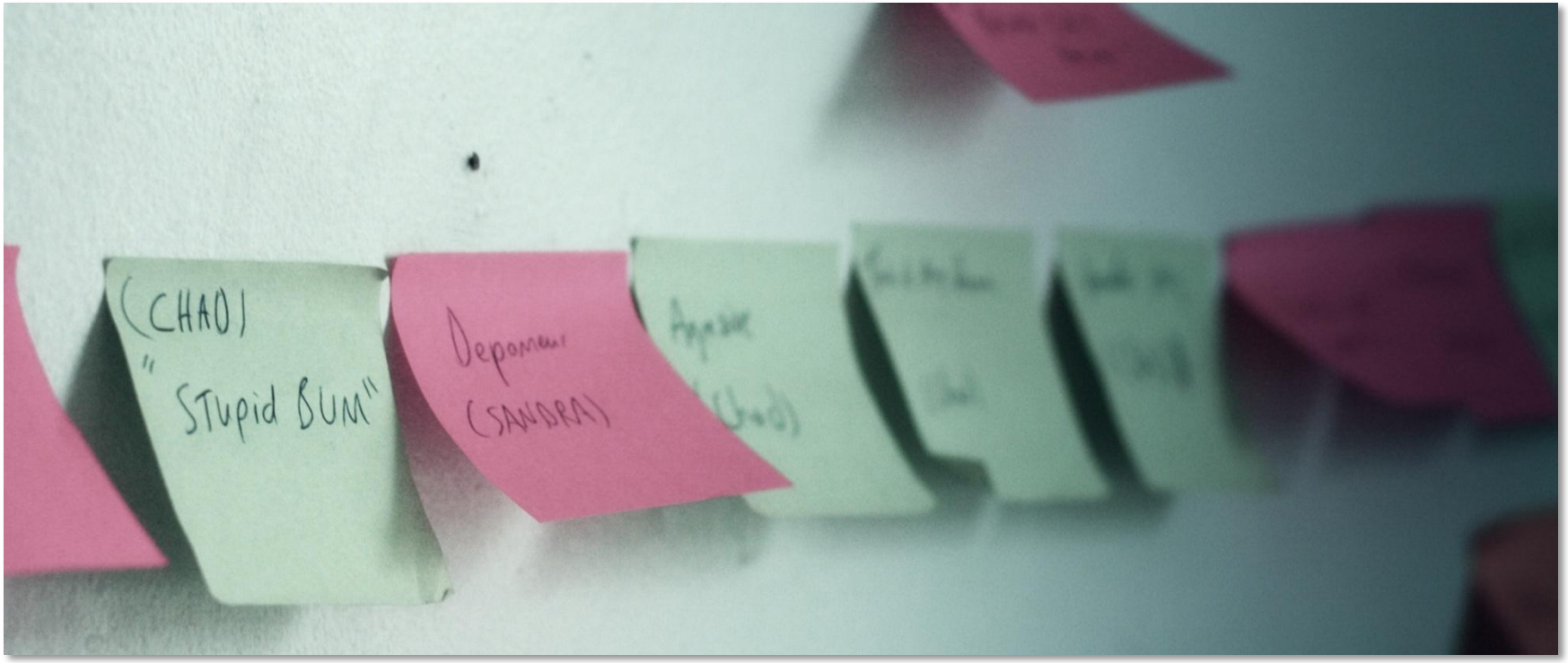
A plan of the structure of the piece was put on paper.
Because the nature of documentary often relies on telling stories through real people, things don't always go as planned. The producers needed to re-adjust the original plan, according to the actual material obtained from the interviews.

TIP:
Write the key moments of each interview on '*post-its*'. Then you can arrange and re-arrange these on a table or wall to create the order you think they will flow best in.

9

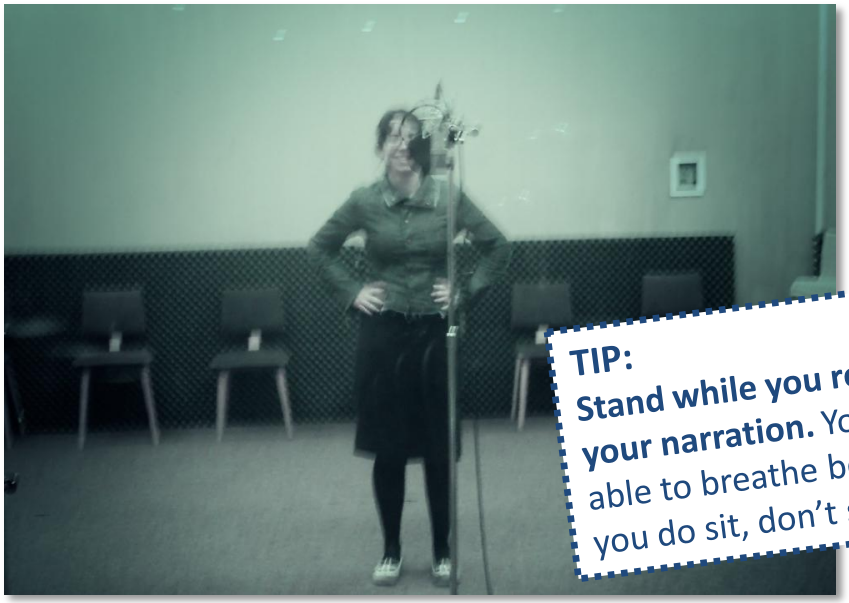
ASSEMBLY

The new planned structure was then put together in the timeline.



10 EDITING

During the editing process, the story was put together according to the structure that was created on paper. Music and sound effects were also added.



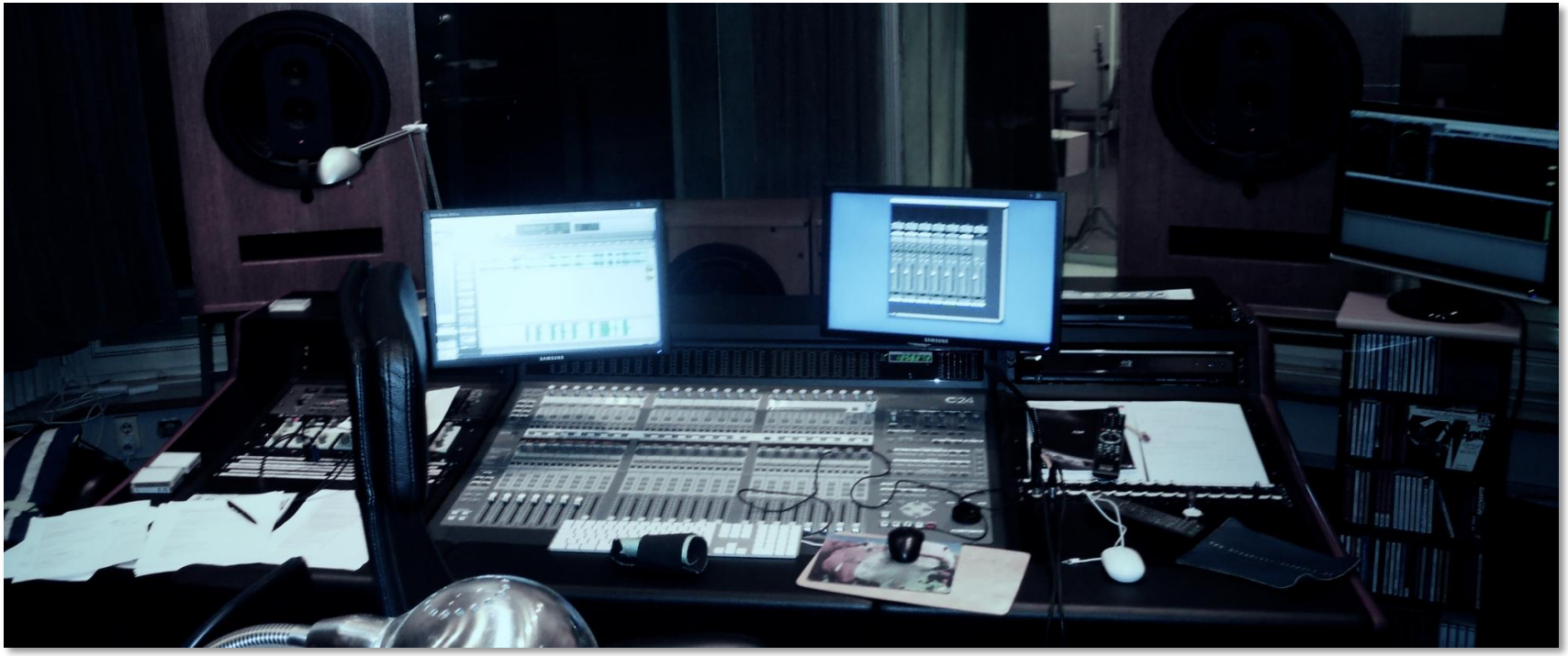
TIP:
Stand while you record your narration. You'll be able to breathe better. If you do sit, don't slouch.

11 RECORDING NARRATION

A temporary or 'scratch narration' was recorded first, then placed into the project timeline to see how it flowed and if the timing was right.

Adjustments were made as required and the final narration was recorded in a sound studio.

Narrations should always be scripted, never ad-libbed. Always record the final narration in a quiet location.

12 FINE EDIT, FINAL MIX

The producers listened to the completely edited piece and made final adjustments and edits. Lastly, the audio levels were adjusted to make sure everything sounded clear in the final mix.